ISSN 0985-133X

The Tim Ferrante Fun Time Company

AL ADAMSON

HIS LEGENDARY SIGNATURES

Horror Pictures Collection

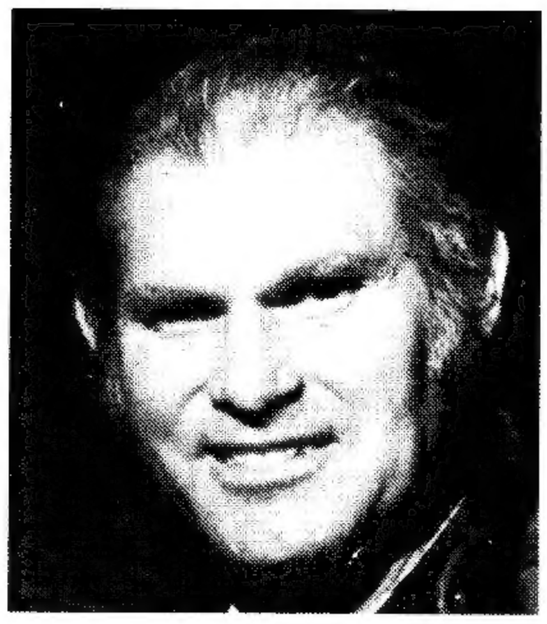
Intro by Tim Ferrante

INSIDE : BLOOD OF GHASTLY HORROR • DRACULA VS. FRANKENSTEIN
SATAN'S SADISTS • CINDERELLA 2000 • DOCTOR DRACULA *AND MORE !*

Also Available in This Series:
The Best of Argento

Dedicated to the memory of *REGINA CARROL*
(Mrs. Al Adamson) 1943-1992

Al Adamson is very competent and has a lot of good ideas.
He's taken a lot of the blame for a lot of these pictures,
but I'm responsible because I forced him into it.
(SAM SHERMAN)



DIRECTOR / PRODUCER
AL ADAMSON

Although some still refuse to believe it, the filmmaking industry **is a business** and a business-minded director combined with filmic talent usually has a long list of money-makers to his or her credit. Such is Al Adamson. His gifts in this regard are an investor's dream.

His full name is Albert Victor Adamson, Jr. His father Albert, Sr., a New Zealand-born ranch hand, was given the name of Denver Dick by the late William Morris (whose talent agency has become one of the most prestigious in the world) who saw in Al, Sr. tremendous performer potential. Adamson's mother, actress Delores Booth, was of Polish extraction and she and her husband would go on to star in independently-produced features throughout the silent era. They would have five children (Al, Jr. coming along in 1929) and Al, Sr. would become better known for his screen name Denver Dixon, a corrupted version of William Morris' earlier moniker.

The Los Angeles-raised Adamson met, through his father, his future business partner Samuel M. Sherman in September of 1962. Sherman, visiting California for the first time, became associated with Denver (Al, Sr.) Dixon on independent projects. Time would reveal that the Sherman/Adamson meeting would result in one of the most successful movie-making organizations in the industry. The pair, along with admired television executive Daniel Kennis, formed Independent-International Pictures and released their first feature, *Satan's Sadists* in 1969. It hit big and the trio were off and profitable.

Establishing early the formula of exploitive titles (*Hell's Bloody Devils*, *Horror of the Blood Monsters* and *Dracula vs. Frankenstein* (!)), familiar cast names and economy-minded budgets, Adamson was challenged to deliver the I-IP New York office with salable product. The end-user would be the hungry drive-in theatre circuit, a less demanding movie-going audience but not totally devoid of cinematic expectations. The shrewd Adamson approach of maximizing the resources at hand became an integral part of the successful completion of film projects and his company's fiscal health. So respected for his realistic attitude on what a budget can be expected to yield visually, Adamson found time to « moonlight » on other projects and acted as a producer on the television film *Cry Rape* and directing several non-I-IP features including *Blood of Dracula's Castle* (with an uncredited story by Sherman) and *Lost*, a 1984 feature now enjoying life on Turner Broadcasting. He has consistently brought these films in on-time and at or under budget. To the film industry, these traits are akin to sainthood.

Today, Al Adamson divides time between Palm Springs, California and St. George, Utah, tending his non-filmmaking businesses. He's taken a brief sabbatical from the screen but is now talking with several producer's on directing their projects. His partnership with Samuel M. Sherman and Daniel Kennis is still intact and I-IP is currently in pre-production on a ten film docu-drama series in which Adamson will direct segments.

Relax and come with us for a very rare and special HPC look at the films of Al Adamson !

Tim Ferrante

AL ADAMSON RÉALISATEUR ET PRODUCTEUR

Al Adamson est très compétent et a beaucoup de bonnes idées. Il a subi pas mal de critiques pour plusieurs de ces films mais j'en suis responsable car c'est moi qui l'ait forcé à les faire (SAM SHERMAN).

Bien que certains refusent toujours de l'admettre, l'industrie cinématographique se gère **comme une entreprise,** et si un metteur en scène sait combiner son sens des affaires avec ses talents de réalisateur, il pourra gagner beaucoup d'argent. C'est le cas d'Al Adamson (de son vrai nom Albert Victor Adamson Junior) car ses dons dans ce domaine font rêver les investisseurs.

Son père, employé de ranch né en Nouvelle-Zélande, fut découvert par le regretté William Morris (dont la remarquable agence est devenue l'une des plus prestigieuses du monde) qui décella en lui un énorme potentiel d'acteur et le lanca sous le pseudonyme de Denver Dick, puis sous celui plus connu de Denver Dixon, version altérée de l'ancien nom de William Morris. La mère d'Adamson, l'actrice d'origine polonaise Delores Booth donna naissance à cinq enfants dont Al, Jr. en 1929. Ses parents poursuivirent leur carrière qui culmina dans la période du cinéma muet où ils devinrent de véritables stars dans diverses productions indépendantes.

Adamson, qui a grandi à Los Angeles, a rencontré grâce à son père, son futur partenaire professionnel Samuel M. Sherman en septembre 1962. Sherman visitait alors la Californie pour la première fois, profitant de l'occasion pour conclure certaines affaires avec Denver Dixon. Le temps a révélé que l'union Sherman/Adamson née de cette rencontre a contribué à l'une des organisations cinématographiques les plus réussies de ce métier. Les deux hommes, aussitôt rejoints par le très respecté Daniel Kennis issu des milieux de la télévision, ont formé Independant-International Pictures dont le premier long métrage *Satan's Sadists,* produit en 1969, remporta un vif succès. L'opération se révéla fructueuse, le trio était lancé.

Ils ont rapidement créé la formule des « titres-choc » à petits budgets *(Hell's Bloody Devils, Horror of the Blood Monsters* et *Dracula vs. Frankenstein !),* Adamson étant chargé de fournir au bureau d'I-IP de New York un produit vendable destiné aux circuits des gros consommateurs de « drive-in », une audience peu exigeante mais pas insensible au savoir-faire et aux noms d'acteurs familiers. L'approche astucieuse d'Adamson qui consiste à maximaliser les ressources dont on dispose est devenue partie intégrante de sa réussite et de la santé fiscale de la société. Respecté pour son attitude réaliste sur le résultat final que l'on peut attendre de contraintes financières précises, Adamson a trouvé le temps de « travailler au noir » sur d'autres plateaux. Il a été le producteur du téléfilm *Cry Rape* et a dirigé plusieurs longs métrages en-dehors de l'I-IP, y compris *Blood of Dracula's Castle* (d'après une histoire de Sherman non crédité) et *Lost* (1984) qui fait maintenant les beaux jours de la Turner Broadcasting. Respectant scrupuleusement les délais de tournage en se situant au niveau, voire en-dessous des budgets prévus, sa réputation liée à ces caractéristiques tient lieu de sainteté dans une industrie habituée aux débordements.

Aujourd'hui, Al Adamson partage son temps entre Palm Springs en Californie et St. George dans l'Utah, jetant un œil sur ses activités extra-cinématographiques. Il s'est mis en marge de l'écran pendant quelque temps, mais a toujours conservé le contact avec divers producteurs pour les aider à mener à bien leurs projets. Son partenariat avec Samuel M. Sherman et Daniel Kennis est demeuré intact et I-IP est actuellement en phase de pré-production sur une série documentaire de dix films dont Adamson doit diriger plusieurs épisodes.

Détendez-vous un peu et plongez-donc dans HPC pour découvrir avec nous les films très rares et très spéciaux d'Al Adamson !

Tim Ferrante

Horror Pictures Collection — ISSN 0985-133X — Al Adamson/93116 — ISBN : 2-909017-05-2. Editor : Tim Ferrante. Special Consultant : Sam Sherman (I can't thank you enough). Photo Credits : Hedy Dietz, Peter Szentminklosi, Sam Sherman, Independent-International Pictures. All rights reserved. Coordinator : Gerard Noel. Assistant : Lucas Balbo. Translator : Tradutours. Work on Photos : Nostalgia, Graphocoop 47. Retail Distribution : Fantaco Enterprises, Inc. (U.S.A.), Titan Distributors Ltd. (Great Britain), Occafilms (France). Thank you : Al Adamson, Tom Skulan, Michael J. Weldon, Richard Svehla, John Nicholls, John Gullidge, Michel Nouchy, Le Film Français, France 3. © MCMXCIII by GN Faneditions/TF Fun Time Company/Independent-International Pictures Corp. Printed in France.

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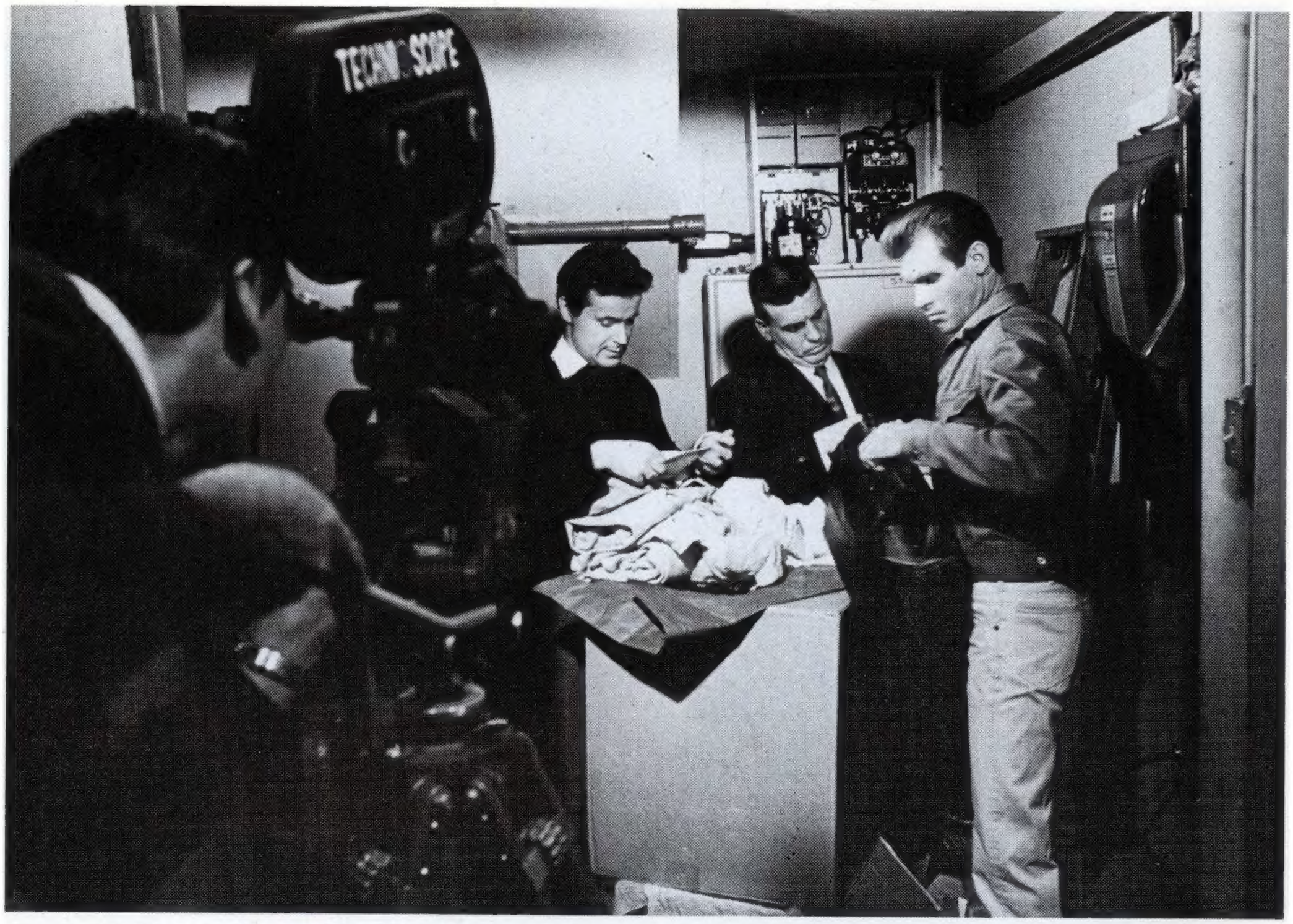
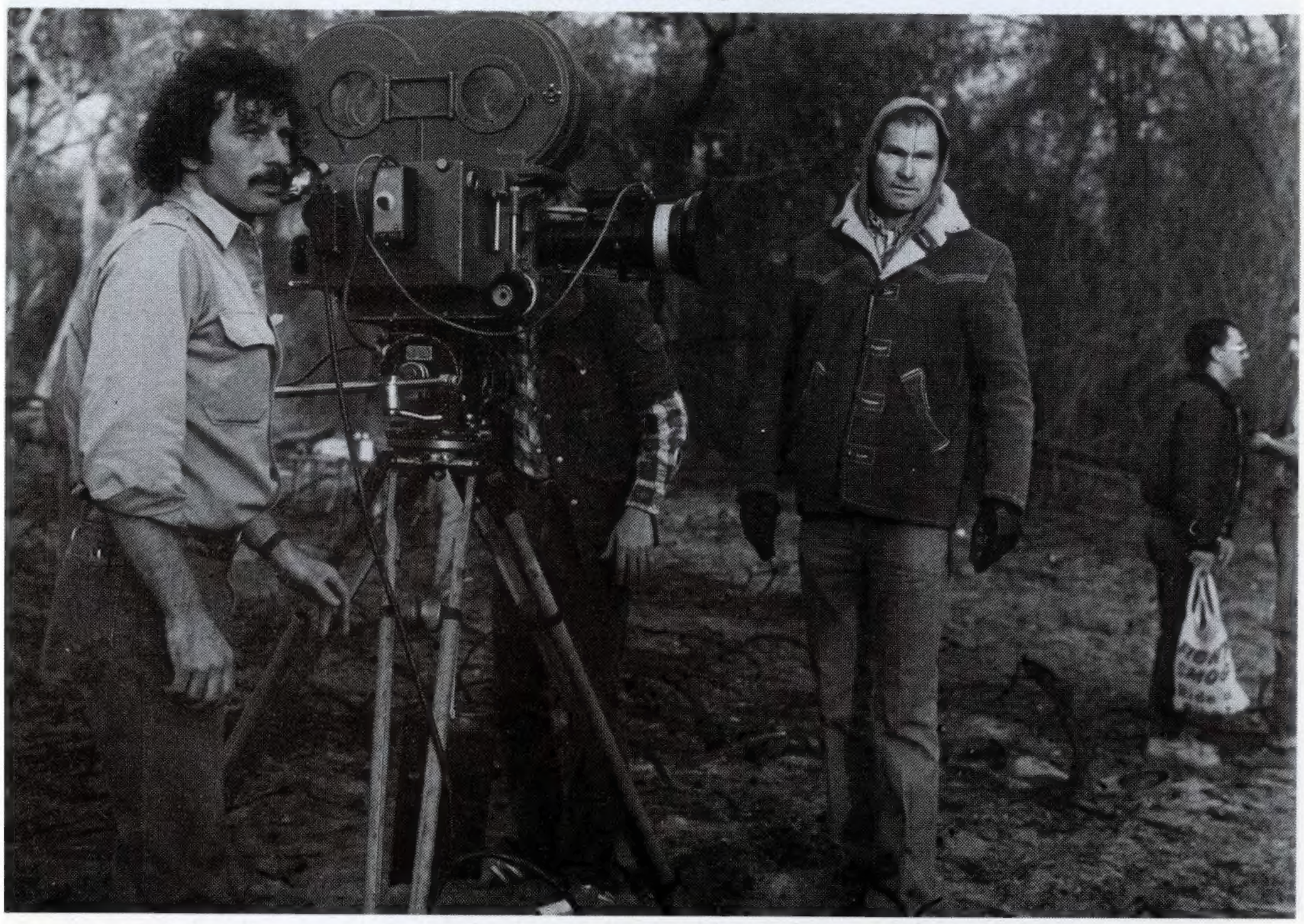


Al Adamson directs himself (right) as a jewel thief in a tense moment of *Blood of Ghastly Horror* (1971). Also pictured is Roy Morton (center) and Award-winning cinematographer Vilmos Zsigmond behind the Techniscope camera



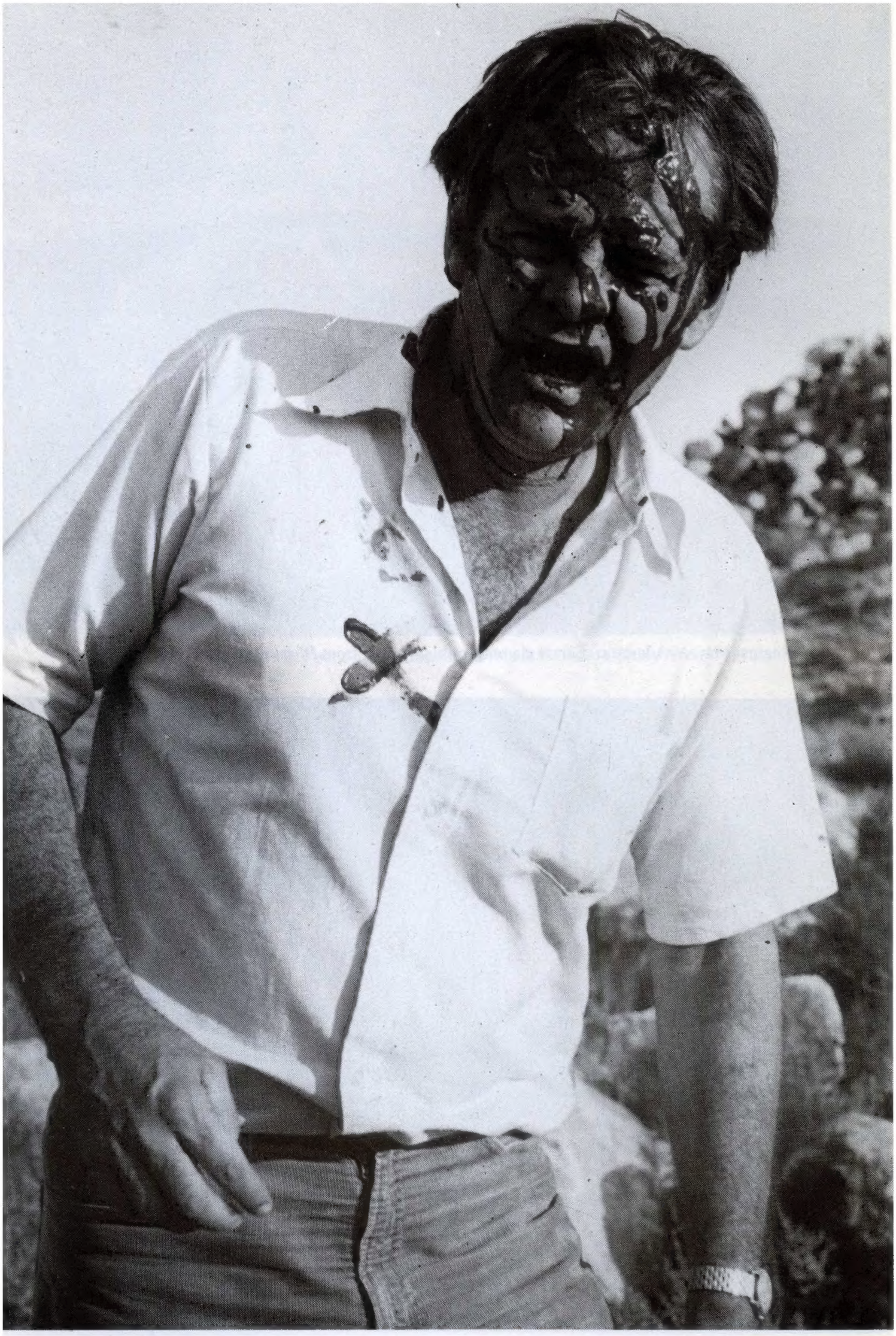
Adamson (right) and cinematographer Louis Horvath on location in Riverside, California filming *Cinderella 2000* (1977)

Zombie Richard Smedley got a good grasp on his role in *Blood of Ghastly Horror* (1971)

Regina Carrol reacts poorly to Kent Taylor's aging potion in *Blood of Ghastly Horror* (1971)

Regina (Mrs. Al Adamson) Carrol glamour publicity pose from *Blood of Ghastly Horror* (1971)

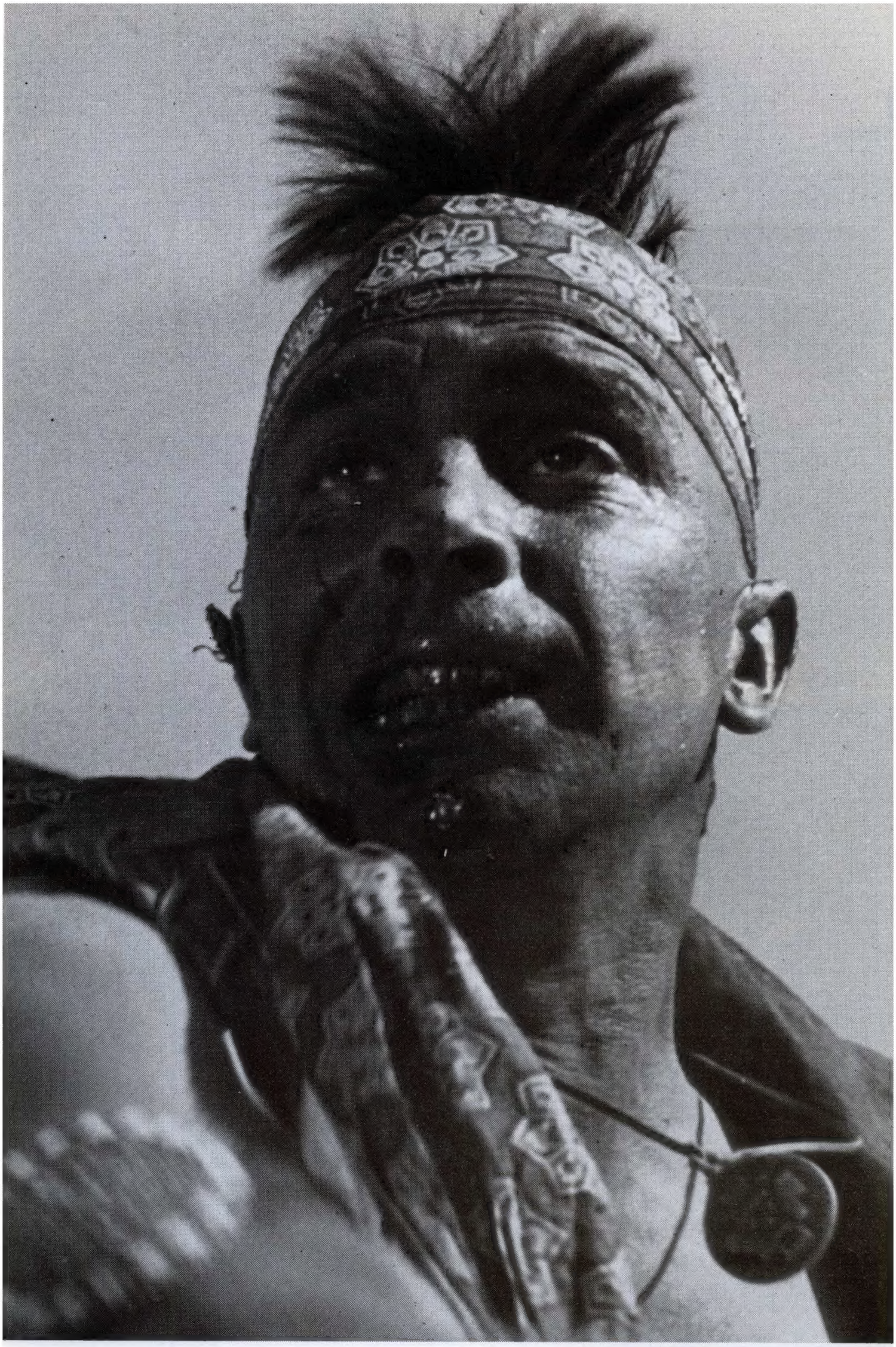
Richard Smedley (center) makes a double kill in *Blood of Ghastly Horror* (1971)



Independent-International bit player beaten to bloody hell by *Hell's Bloody Devils* (1971) !

Dan Kemp tests Anne Randall's flying ability in *Hell's Bloody Devils* (1971)

Broderick Crawford (left), Scott Brady and Emily Banks (a former « Miss Rhinegold Beer »)
chat about important (?) matters in *Hell's Bloody Devils* (1971)



Future movie director John « Bud » Cardos as Firewater in *Satan's Sadists* (1969)

Regina Carroll lies mortally wounded in *Satan's Sadists* (1969)

Russ Tamblyn reaches out to seek someone in *Satan's Sadists* (1969)

Vicki Volante and director Al Adamson in *Five Bloody Graves* (1970)

John « Bud » Cardos gets everything pierced but his ears in *Five Bloody Graves* (1970)

The late Jim Davis and soon-to-be rape victim Maria Polo. *Five Bloody Graves* (1970)

John Carradine and Tara Ashton in *Five Bloody Graves* (1970). Ashton met *Graves* star Robert Dix, son of 30s actor Richard Dix, on this film and would later marry

Regina Carrol dabs stage blood on Ervin Saunders in the cult fave *Horror of the Blood Monsters* (1971)

Ervin Saunders and victim. *Horror of the Blood Monsters* (1971)

Al Adamson cameo's as a vampire in the stalwart I-IP production *Horror of the Blood Monsters* (1971)

Al Adamson does that vampire thing in *Horror of the Blood Monsters* (1971)

The great Lon Chaney, Jr. was part of Dr. Durea's Creature Emporium in *Dracula vs. Frankenstein* (1971)

Monster John Bloom, the Adamson's dog « Stupie » and Regina Carrol between takes of *Dracula vs. Frankenstein* (1971)

Zandor [Roger Engel] Vorkov, and monster replacement Shelley Weiss, on location in Somers, NY preparing for their final confrontation in *Dracula vs. Frankenstein* (1971)

Frankenstein loses... The screen name « Zandor Vorkov » was created for actor Roger Engel (above) by *Famous Monsters of Filmland* editor Forrest Ackerman. *Dracula vs. Frankenstein* (1971)

Roy Morton (as lab defect Joe Corey) and Jennifer Bishop in *Blood of Ghastly Horror* (1971)

J. Carrol Naish examines the human guinea pig he'll use as research for a mysterious blood serum.
Dracula vs. Frankenstein (1971)

Lon Chaney as the mad zombie Groton in *Dracula vs. Frankenstein* (1971)

An unknown cast member takes a head injury in stride in *The Murder Gang* (1976)

Sherri Coyle and Art Cacaro (the two without clothes !), are arrested for illegal fornication in the year 2047.
Cinderella 2000 (1977)

Never-before-published shot of Jill Jacobson during the spirit rape scene in *Nurse Sherri* (1978)

Jill Jacobson is possessed by a killer's spirit in Adamson's *Nurse Sherri* (1978)

The late John Carradine, one of several screen legends Adamson used in his productions. *Doctor Dracula* (1981)

Geoffrey Land and Regina Carrol in *Doctor Dracula* (1981)

Actress Anne Randall. *Hells Bloody Devils* (1971)

Regina Carrol in the role of Margo from *Angel's Wild Women* (1972)

Ross Hagen waves the biker dudes on in *Angel's Wild Women* (1972)

Gary Kent dodges the business end of Maggie Bembrey's stiletto in *Angel's Wild Women* (1972)

A rare photo from *The Naughty Stewardesses* (1973) set. That's producer Samuel M. Sherman (left) with *Stewardesses* stars Connie Hoffman and the screen's first Lone Ranger, Robert Livingston

Connie Hoffman recovers from Richard Smedley's beating in *The Naughty Stewardesses* (1973)

Pilot Jerry Mills and stewardess Sydney Jordan fly the very friendly skies in *The Naughty Stewardesses* (1973)

Actress Sydney Jordan gets a pizza delivery in *The Naughty Stewardesses* (1973)

The lovely Susan McGiver in Adamson's actioner *Girls for Rent* (1974)

Porn legend Georgina Spelvin in a fight scene with stunt director Eric Cord in *Girls for Rent* (1974)

Georgina Spelvin (center) and future porn actress Barbara (*The Afternoon of Pamela Mann*) Bourbon (with shovel) in *Girls for Rent* (1974). Bourbon also performed makeup duties on this production

An escaping convict has the last word in *Girls for Rent* (1974)

Carol Bilger and Sheldon Lee in *Blazing Stewardesses* (1975)

Yvonne DeCarlo chats up Robert Livingston attempting to recruit girls for her brothel in *Blazing Stewardesses* (1975)

Jimmy (left) and Harry Ritz reprise their wacky sandwich routine, originally done in their 1940 comedy *Argentine Nights*, in *Blazing Stewardesses* (1975)

Timothy Brown and Tanya Boyd in *The Murder Gang* (1976)

Hank Freedman and Nicole Riddell enjoy their stay at *Girls Hotel* (1976)

An unidentified guest at *Girls Hotel* (1976)

Darlene Anders and Russ Tamblyn convince Regina Carrol to tell them what they want to know in *The Murder Gang* (1976)

Perry Catherine Erhardt as the titular *Cinderella 2000* (1977)

Sherri Coyle (on table) awaits masturbation as does bubble-wrapped Art Cacaso. Eddie Garrett reveals it out as the plastic-domed robot Roscoe. *Cinderella 2000* (1977)

Sherri Cowans, as one of the two evil sisters, tosses around a kneeling Catherine Erhardt in *Cinderella 2000* (1977)

Jill Jacobson tries the ol' double cleaver trick on Geoffrey Land in *Nurse Sherri* (1978)

Marilyn Joy (actually Tracy King adopting a new screen name) in *Nurse Sherri* (1978)

Geoffrey Land in fangs and bow tie as the title character *Doctor Dracula* (1981)

Mystic John Carradine advises Larry Hankin about nasty occult stuff in *Doctor Dracula* (1981)

Regina Carrol (Mrs. Al Adamson), whose motion picture roles rarely portrayed the sweet and gentle person she was off-screen. *Angel's Wild Women* (1972)

Al Richardson is done in by Timothy Brown. *The Dynamite Brothers* (1974)

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